abstract

This bachelor's thesis critically examines the representation of women in the early work of Max Švabinský (1873–1963), with a focus on deconstructing established art historical narratives. The research focuses not only on the artworks themselves, but primarily on the ways these works are interpreted in academic literature. The thesis reveals that female figures in these works and their interpretations are often reduced to passi-ve objects, muses, or symbols, which leads to the reproduction of gender stereotypes in both art historical writing and the reception of Švabinský's art.

The text draws on feminist theories and is inspired by calls to revise the canon, which are also present in the Czech art-historical debate. It emphasises the need to deconstruct established patterns of reading and to examine the role of gender stereotypes, particularly in relation to the figure of Švabinský's first wife, Ela Švabinská (1878–1967). The analysis highlights motifs connected with the idealisation and objectification of the female body, its link to nature, sexualisation, and the myth of the romantic genius.

The results show that both historical and contemporary art historical texts often uncritically adopt and reinforce the traditional canon, contributing to the marginalisation of women within the art historical discourse. The conclusion underlines the need for critical reflection and reconsideration of traditional interpretive frameworks – not only for understanding Švabinský's work, but also for redefining the position of women in art history in general..

key words

Max Švabinský, Ela Švabinská, feminism, art historical discourse, narrative, stereotypes, representation of women, deconstruction, early works, muse, critical reflection, objectification, woman and nature